



The New York Flute Club

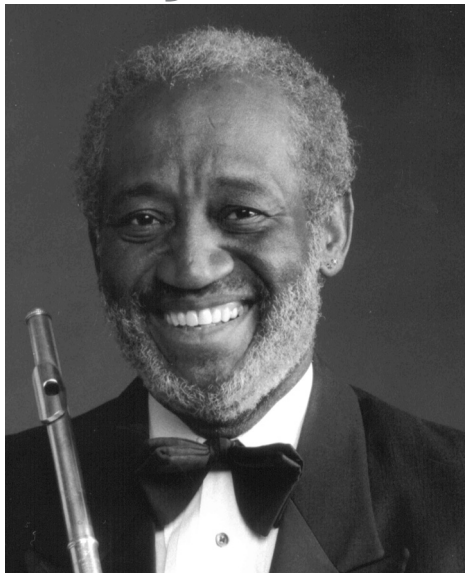
NEWSLETTER

January 2016

A Tribute to Harold Jones (1934-2015)

Harold Jones grew up in Chicago, where he began his musical education on the violin. He switched to the flute at age 15 and soon after became a member of the Chicago Civic Orchestra. He came to New York in 1955 and was awarded a scholarship to Juilliard, where he studied with Julius Baker and was named "Outstanding Woodwind Player." He continued his studies with Marcel Moyse and in 1966 made his New York recital debut at Town Hall. He performed as a soloist with numerous orchestras and taught at the Westchester Conservatory of Music, Manhattan School of Music, and Brooklyn College.

In 1969, Harold Jones Jones was one of the founders as well as principal flutist of the Symphony of the New World, the first integrated professional symphony orchestra in the United States, and in 1993 he formed the Antara Ensemble to
(Cont'd on page 2)



About This Tribute

This month's newsletter and concert celebrate the life of Harold Jones (1934-2015). The flutists performing in the concert were all connected to Harold in some way—as students, colleagues, and/or friends. The Club thanks these players as well as the three behind-the-scenes organizers who put it all together—Hal Archer, Ardith Bondi, and Sue Ann Kahn.

Those who contributed remembrances, anecdotes, and "Haroldisms" for this newsletter issue—Harold's students, colleagues, friends, and family—are also thanked. Finding the right category for a given remembrance was not entirely straightforward, since nearly everyone who started out as a student went on to become a colleague and friend, but I did my best. The eventual topic headings and contributors are listed on this page under "In this Issue."—Ed.

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In concert

A Tribute to Harold Jones (1934-2015)

Sunday, January 10, 2016, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)*

Program

Sonata in E Minor, Op. 1, No.1b	George Frideric Handel (1685–1759)
Mindy Kaufman, flute; Soyeon Kim, piano	
Flower Duet from <i>Lakmé</i>	Léo Delibes (1836–1891)
Paraphrase on <i>La Sonnambula</i> , Op. 42	Franz Doppler (1821–1883)
Linda Chesis and Pamela Vliek Martchev, flutes; Soyeon Kim, piano	
Recollections	Hal Archer
Syrinx	Claude Debussy (1862-1918)
He's Got the Whole World in His Hands	arr. William Foster McDaniel (b. 1940)
Lil' Lite O' Mine/Sparklin'	arr. Coleridge-Taylor Perkinson (1932-2004)
Amazing Grace	arr. Coleridge-Taylor Perkinson
Margaret Lancaster, flute; William Foster McDaniel, piano	

Selections to be announced from the stage
Hubert Laws, flute; David Budway, piano; Chris Smith, bass

This concert is made possible in part by Wm. S. Haynes and Weissman Music.

A reception on the lower level will follow the concert.

Program subject to change



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2015–2016

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- Paige Brook 1982–1983
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Follow us on twitter @nyfluteclub
Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. Rachel Hacker, NYFC Social Media Chair

Harold Jones, My Army Buddy

by Patricia Zuber



From the President

Harold Jones and I were army buddies. We were members of the army band that marches down a long staircase in a recreated 19th century Paris stage set, ending the second act of Franco Zeffirelli's spectacular production of the Metropolitan Opera's *La Bohème*. Harold had been a member of this select army band since the production's inception in 1981. At its premiere, audiences were amazed as the set transformed from the bohemian garret of Act I to a bustling Parisian street with Café Momus of Act II in under four minutes. Truly a Met tour de force! When the act ends, there are 240 people on stage. Harold was one of those people for more than 30 years.

I had the great good fortune to join Harold in the *Bobème* band over twenty years ago. As a result, we saw each other many times over many months for all those years of *Bobème*

performances (it is the most performed opera at the Met, and performed almost every year). Harold was an institution of the band. It was always fun to joke around with him as we waited backstage at the top of the stairs before marching. Harold would roll his eyes about the dressers asking him to remove all his jewelry—rings, earrings, copper bracelets. We would talk about Chicago, our mutual home town. Most of all we just had fun. The *Bobèmes* are very different now without Harold. I miss his good spirit and joie de vivre. Even in this cast of hundreds, he is still so missed.



A scene from the Metropolitan Opera's Franco Zeffirelli production of *La Bohème*. Harold Jones is the leftmost soldier behind the drummer in both the main photo and the inset; Pat Zuber (mostly obscured) is right behind him.

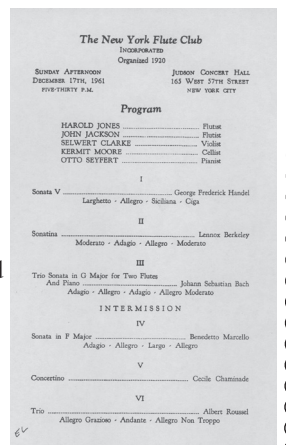


Harold Jones (Cont'd from page 1)

bring classical music to the Harlem community. He recorded the Vivaldi flute concerti for the Library of Recorded Masterpieces and made four solo albums, *From Bach to Bazzini*, *Afternoon Fantasies*, *Lil' Lite O' Mine*, and *Let Us Break Bread Together*.

Harold Jones and the NYFC

Harold Jones served as president of the NYFC from 1976 to 1979, encouraged to take on the job by his friends Eleanor Lawrence and Paige Brook, both of whom had previously been NYFC presidents themselves. Harold Jones' first performance at the Club was at Judson Concert Hall on December 17, 1961 (see program at right). In the years that followed (according to the records compiled by former NYFC president David Wechsler), Harold was featured in ten more Club concerts, including seven solo recitals and the memorial concerts for Paige Brook (in October 2000) and Eleanor Lawrence (in February 2002). He was a frequent presence at the Club's Sunday afternoon concerts and was a familiar face at the Club's Flute Fairs.—Ed.



Member Profile

Nicole Schroeder

NYFC Member since 2009



Employment: Freelance flutist, teaching artist for ArtsConnection (teaching in an after-school program in the Bronx for 4th and 5th grade beginning flutists), and private flute teacher (all ages and levels).

A recent recital/performance: Playing in the orchestra for Gounod's *Faust* with Berks Opera Company in Reading, PA in August 2015. The opera was set in modern-day Reading with a focus on the issue of drug addiction, and the ballet portion was performed with hip-hop choreography danced to the original orchestral music with an electronic overlay.

Career highlight(s): Taking the leap to relocate to New York after spending some time living back at home in PA after graduate school. "While temping, hostessing, and substitute teaching, I gradually found out that I could make a living in music, doing what I love to do. This city has afforded me the opportunity to play in diverse styles and venues, from playing in the Broadway pit of *Wicked* and recording with the rock band Symfinito to performing live in more traditional symphony, opera, and ballet settings."

Current flute: A silver Muramatsu with offset G and C# trill key, bought new in 2005; a Hammig grenadilla wood piccolo with split E mechanism and a modified wave thin style headjoint, bought new in 2006; and a Powell Sonaré silver alto flute with a curved headjoint, bought lightly used in 2015.

Influential flute teachers: "Every teacher with whom I've had even one lesson or masterclass has been influential in some way, and I incorporate pieces of them all into my playing." From the early days: her first band director, Karen Orwig, and her private flute teacher from fifth grade through high school, Robin Lilarose; from college and graduate school: Kimberly Reighley, Susan Glaser, and Bradley Garner ("They pushed me harder than I had been pushed before and each had a slightly different approach to making a beautiful sound

on the flute."); and, most recently, Helen Campo ("She's helped me refine a lot of minute details, and has turned into a wonderful mentor and friend.>").

High school: Wilson High School in West Lawn, PA.

Degree: BA in music with a minor in mathematics (Elizabethtown College, 2008) and MM in flute performance (New York University, 2010).

Most notable and/or personally satisfying accomplishment(s): Two solo appearances with the New York Concerti Sinfonietta in October 2014, resulting from a concerto competition. She played an orchestral arrangement of Fauré's *Morceau de concours* at Carnegie Hall and, two days later, Doppler's *Fantaisie pastorale hongroise* at the DiMenna Center ("Quite exciting—in one week I managed to perform at both one of the oldest and one of the newest centers for classical music in the city!").

Favorite practice routines: She starts with warmups (often Michel Debost's *Scale Game* based on Taffanel-Gaubert No. 4 and Brad Garner's vibrato exercise), followed by orchestral excerpts and anything she needs for upcoming performances. Performance psychologist Christine Carter also introduced her to the technique of "interleaving practice" in which one alternates between sections or pieces being practiced rather than spending a large chunk of time on one section ("It is very effective—look her up!").

Other interests: Friends and family (especially her four nieces and one nephew, provided by four older brothers), musical theatre (going to Broadway shows, as well as smaller, local productions), travel (for now, mostly domestic, though she's hoping for more international), and food and drink (she hates cooking, but loves trying different restaurants and cuisines and is a huge fan of tea and wine).

Advice for NYFC members: Be persistent about your goals—and never give up just because people say something is too difficult.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
February 2016	01/14/2016	02/16/2016
March 2016	02/18/2016	03/22/2016
April 2016	03/10/2016	04/12/2016
May 2016	04/09/2016	05/12/2016

FLUTE HAPPENINGS

JAN '16

Jan 24 Sunday 5:00 pm
 The Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will be presenting "In Tribute: Anniversaries & Commemorations," a program of chamber music by Joplin, Michele Ekisian, Debussy, Prokofiev, Brian Schober, Richard Hundley, Michael Rosin, and Adrienne Albert.
 • Church of the Atonement, 97 Highwood Avenue, Tenafly, NJ. • Admission: \$25 suggested donation. • Info, visit www.atonement-tenafly.org.

FEB '16
Feb 17 Wednesday 7:30 pm
 The Peggy Rockefeller concert series presents **MARINA PICCININI**, flute, and Andreas Haefliger, piano, in a duo recital.
 • Caspary Auditorium, Rockefeller University, 1230 York Avenue at East 66th Street, NYC. • Admission: \$30 general, \$10 student. • Info, visit www.peggy.rockefeller.edu.

Feb 18 Thursday 8:00 pm
 The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, explores the vocal chamber repertoire with "Sing a New Song," a program of works by John Cage, Louis Karchin, Dan Visconti, and Kevin Puts.
 • Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.da-capo.org.

NYFC ENSEMBLES PROGRAM

UPDATE

- The New York Flute Club Ensemble's December 20 rehearsal occurred after this month's *Newsletter* went to the printer, but the schedule called for reading through a selection of holiday favorites, old and new.
- All members of the NYFC are welcome to participate. Visit www.nyfluteclub.org for event updates. More questions? Contact co-directors Maryann Tu (maryann.tu@gmail.com) or Denise Koncelik (dkoncelik@aol.com) directly. Meetings for the remainder of the season are at Studios 353, 353 West 48th Street (between 8th and 9th Avenues), 2nd floor, on the following dates:
- Sunday, January 24: 2:00 - 4:00 pm
- Sunday, February 21: 2:00 - 4:00 pm
- Saturday, March 19: 4:00 - 6:00 pm
- Saturday, April 2: 4:00 - 6:00 pm
- Sunday, May 15: 2:00 - 4:00 pm

Harold Jones as a Teacher

From Margaret Lancaster, NY-area freelance flutist:

"Isn't life wonderful!" This exclamation typified Harold Jones, and anyone who knew him heard this and many other "Haroldisms," including "We only stop to start" and his patented sign-off, "To be continued." Brilliant flutist/teacher/conductor/mentor/friend, Harold lived every moment with vitality, artistry, joy and an inimitable generosity of spirit. There was only one Harold!

Avid tennis player, bawdy joke teller, perpetual student and lover of all things French, shameless flirt, and always dapperly dressed (stylish hat and jewelry mandatory!), Harold embraced life and spread joy to everyone he encountered.

Hundreds of flutists passed through Harold's studio (including me) and were indelibly touched by his profound love of music and the flute. He instilled and demanded a solid foundation from us as he ceaselessly explored and expanded the boundaries of his own playing.

Most essential to his musical philosophy was creating a beautiful line. He found inspiration everywhere. Countless times he would excitedly play records for me (always at maximum volume!) to share the exquisite phrasing and stylings of various female singers (who shared the flute range)—Barbra Streisand ("Evergreen"), Marilyn McCoo ("One Less Bell to Answer") and, of course, Nina Simone.

Although our musical tastes differed, he was fiercely supportive and always encouraged me to follow my passion (even when he didn't always enjoy my repertoire!). However, he was much more than a teacher. He was an equally devoted friend. He made time for everyone he cared about (answering the phone in the most unusual moments!). While in the hospital just days before he passed, he wanted to hear about my love life and offered invaluable advice (as always!). Harold was an enduring, vital presence, and it still seems implausible that he is gone; however, he continues to guide, inspire, and teach me from beyond and makes me smile whenever I imagine him saying "Isn't life wonderful!"

From Susan Hyman, flute teacher at the Church Street School for Music and Art:

Twinkling eyes, huge smile, infectious laugh, and a shiny flute greeted me in 1961 for my first flute lesson with Harold

Jones. I was in the eighth grade and studied with Harold (Mr. Jones to me) all through my years at the High School of Music and Art. How lucky was I to have him as my first flute teacher at a community school in the Bronx. His love for the flute was contagious. He gave me a solid technical and musical foundation which I still rely on in my teaching today. His best advice before going to an audition: "If you can roll out of bed, and before even brushing your teeth, play the piece perfectly, then you are ready."

From Gene Coleman, freelance flutist and teacher of communication arts at NY Institute of Technology:

I first met Harold around 1964, when the increased touring schedule of my teacher at the time made weekly lessons impossible. "If you're serious about continuing with flute studies, you should see Harold Jones. He takes care of business." I soon found that to be very true. Harold did take care of business. Since then, I have known Harold as a flute teacher, an advisor, and then a friend.

What I remember most about Harold was his enthusiasm, both about the music and about matters that were of concern to his students. His words of encouragement were typically delivered with a great sense of humor. One instance that remains fresh in my mind was a lesson at the end of a difficult day. I was staring at a Handel flute sonata, and it was staring back at me. I wasn't getting it. Finally, I just stopped playing and said to Harold, "This is not working." Harold replied, "Oh, come on Gene. You can do it. This will be good for you. And besides, it will make a man out of you." Well, I was so tickled [by this pedagogical approach...] that I found my spirits lifted and my energy restored. And I showed Mr. Handel who was in charge.

From Merryl D. Newler, a private flute teacher in Orange County, NY:

Harold Jones was my first real flute teacher. I met him more than 50 years ago, at the Community Music School (now known as the Rockland Conservatory), and was lucky enough to study with him from 1965 until I graduated from Spring Valley High School four years later. When I think back on those special times, I remember his beautiful sound, impressive technique, and patience as he guided me through Taffanel, Bach, Debussy, Mozart, Handel, Quantz, Fauré, and Chaminade. Harold had a way of explaining the music that made it simple and made it make sense. He wrote out Moyses's *De*



Exercises from Moyses's *De la Sonorité*, written out by Harold Jones in the late 1960s for student Merryl Newler.

la Sonorité on one sheet of paper for me as practice exercises. I never realized the treasures on that page until I actually purchased the Moyses book six years ago and recognized what Harold had given me. He helped me prepare for NYSSMA, All-County, and All-State competitions. He also told me funny stories about his kids and the babysitter and I told him about my boyfriend, who later became my husband. My favorite part of the lesson was when I got to play duets. My favorite was Loeillet's Sonata No. 3 in the Rubank Selected Duets, Vol. 2. I was able to play that duet with one of my students at a NYFC Ensembles program on May 19, 2002, and I recounted that story about playing this duet with Harold before our performance.

Many years went by before I reconnected with my favorite teacher, and I was so glad to see that he never aged. Living up to his reputation as the showman and fashionista that I remembered, Harold was always smiling and had such a positive attitude in his approach to music and life. Attending his Antara Concerts and running into him at the NFA and NYFC events was always a joyful reunion. I could always count on getting some valuable flute advice from him whenever I asked. I still see his fading penciled notes and fingerings on my frayed Taffanel pages when I practice as I fondly remember my Thursday lessons. I can often feel his presence, hearing his voice and laughter, when I'm trying to teach my students the same way he taught me: "Keep it simple and it all makes sense."

Harold Jones as a Colleague and Mentor

From Katherine Hoover, composer, conductor, and flutist:

Harold Jones and I taught flute at Juilliard prep. We were hired on the same day in 1961 and we each had four students. I would often see that wonderful smile in the hall. He was an energetic presence, and a fine flutist, teacher, and colleague. Years later we moved to an apartment a block from his, and again I would often see that wonderful smile.



Harold Jones with Hal Archer at the New York Flute Fair, March 2011. Photo: Nancy Toff

From Hal Archer, longtime colleague and freelance flutist:

By the time I arrived in NY in 1968, Harold was already established as a musician and [known to many players in the city's orchestras]. It's no wonder that my flute teacher at the Manhattan School of Music, Frances

Blaisdell, suggested that I contact Harold directly. She described him as a good and generous person, and an excellent flutist, who with his experience would be of a tremendous help and an inspiration to me as I tried to navigate the music world of NYC. From the moment we met, I felt his kindness. He would

call me and say, "Archer," never "Hal," "I have a gig for ya, not a lot of money, but a learning experience." Later, after the gig, I would get a follow-up call: "How did it go?" He cared! Later, I found myself playing second flute to him in the Symphony of the New World and in many other playing situations. (At the height of the civil rights movement, Harold was involved in the creation of the Symphony of the New World, the first integrated symphony orchestra in the United States, as part of the realization of an idea formulated in 1940. The orchestra's debut concert was on May 6, 1965 at Carnegie Hall, conducted by Benjamin Steinberg, one of the founders.)

A couple of years later, when I gave a recital at CAMI Hall, Harold told me that the flutist William Bennett was in the audience and suggested that I contact him. Mr. Bennett agreed to see me and discuss my performance. The following year I spent six months studying with him in England. Later, Mr. Bennett and I teamed up with the English Chamber Orchestra in Barbados where we played a double concerto with the orchestra. That was the kind of influence Harold had on my life.

In 1997 when I returned to NY from Barbados, Harold had already formed the Antara Ensemble, continuing what he started in the mid-'60s, an integrated orchestral ensemble, performing for an integrated and diverse audience.

It was a pleasure sitting next to him, sharing his light banter and laughing with him. Thank you good buddy, it was a pleasure and a privilege knowing you.

From Mindy Kaufman, solo piccoloist and flutist with the NY Philharmonic since 1979:

It was 1969 when I got a scholarship to study with Harold Jones at the Westchester Conservatory. I was 12 years old and in eighth grade. Harold was so funny and full of energy. I loved my lessons and was really impressed when he demonstrated something. We worked on breath control as well as tone development. To this day I practice Taffanel/Gaubert the way he taught me to practice it. It was the late '60s, and he dressed in bright African prints and beaded necklaces so I thought he was very cool. I told him I liked a boy at school, so he wrote in my music, "Think of Schultz." I would have studied with him the following year, but he was doing a Broadway show, and his schedule and mine did not coincide. He suggested that I study with Margaret Jackson, a student of his then in her 20s, and she was an incredible teacher for me. After I joined the NY Philharmonic, I especially enjoyed running into Harold on the West Side with his tennis racket, or on the bus, or at NYFC events. Harold was a really great teacher and a generous person, and I am forever fortunate to have studied with him.

From Pam Vlieg Martchev, freelance flutist in southern California and faculty member at San

Diego, San Diego State, and Point Loma Nazarene Universities:

I met Harold in 1988 when I was 12 years old. I remember when my parents showed me the brochure for the MSM pre-college and I read the faculty bios and saw the photos—I just knew Mr. Jones should be my teacher. When my first day of school arrived, I went to his room and knocked on the brown door. I'm sure it must have been love at first sight. He would always comment on my fast fingers, and laugh when he'd say how I would like slow music when I got older. He had me do tons of tone and technique exercises that I still do, and he would always physically lean on me to make his point when I needed to lean on certain notes that I was playing. I absolutely loved it! Hands down, Saturday was my favorite day of the week, and our lesson was my favorite hour.

Over the years I won quite a few competitions, including one that awarded a concerto performance with an orchestra. I told Mr. Jones about it, and with a stamp of the foot he said something like, "Darling, there's no way I can make it to Long Island!" But you know what—I was standing there in front of the orchestra shaking, and there he appeared in the back of the audience. I will never, ever forget that. Now that I am "grown up" and busy with work and two young children, I can especially appreciate all the times he made time for me, now understanding

how much teachers truly give of themselves for their students.

When I didn't get to see him during the week or summers, I would often call him. His voice mail message and phone number are imprinted in my mind. I had some difficult times as most teens tend to have, and flute was my escape. Mr. Jones had me believing that I could have a brilliant future. I just needed to be patient and keep working. I worked my butt off, and he was right. He believed in me, inspired me, supported me, and never let me forget that I was loved.

We stayed in touch through college—I would go and play for him every now and then, and he always seemed happy with my progress. I loved going to his apartment. I just loved seeing the chaos in his music room, which later I helped organize! I loved the history in his sheet music, his music stand, his instruments, his recordings, photos, stories, everything! I couldn't get enough of it. In 1996, the three winners of the NYFC competition were from the studio of Linda Chesis at MSM. I was ridiculously proud to have come in third. Mr. Jones was there, of course, and made sure I was feeling calm and centered. For years he would come to my performances whenever he was free, and knowing he was in the audience always gave me that little extra incentive to really try to play amazingly.

Many years ago I was runner-up for principal flute of NYC Opera. I was in



Harold Jones with the McGill brothers, clarinetist Anthony (left) and flutist Demarre (right) after Demarre's December 18, 2011 concert at the NYFC. Photo: Constance Boykan

town from CA and played for him before the audition, and he said, "Darling, I have nothing to say." That reaction made me as proud as the near-win of the job. He was as loving and patient as any parent would be and was the first one I would call with all of my losses, wins, or near-wins. Even when I lost he was proud and encouraging. I know I would not be the person, flutist, or teacher that I am today if it weren't for Harold Jones, and I am forever grateful for having known him.

From Phyllis Tobin, clinical psychologist/psychoanalyst and avid chamber music player:

Around 45 years ago Harold Jones was recommended to me as a flute teacher who had studied with Marcel Moyse. I asked Harold if he would be willing to take on a serious adult who was musical, but not particularly talented, and he agreed.

I found Harold to be a consummate

teacher. He made me develop good practice habits, (i.e., practice scales and exercises before playing music) and nourished my eagerness to play real music. If I had practiced carefully, we would play duets at the end of a lesson—always exciting and so very gratifying. He was well organized and clear. He was patient

and tolerant of lapses in my growth.

I have heard many people comment that Harold had "an inimitable generosity of spirit." I don't believe there can be a better example of that than the following story: When I began playing, I was very interested in playing with other beginning musical adults. I eagerly called the 92nd Street Y after hearing about their chamber music program and was asked if I would like to play flute in Mozart's flute quartet in D major. I was, in fact, years away from playing it. Nonetheless, in my enthusiasm, I called Harold immediately and asked if he thought I could play it. His reply was not the gentle, Rampal-like, "You aren't ready for it. You may think this is simple, but it is elegant," or the not-so-kind, Moyse-like "You like Mozart? Then why will you kill him?" No, Harold's reply to my Looney Tunes question about the Mozart D major was, "Oh, what beautiful music! It is like a spring day!" I bought the music and, sure enough, discovered that I wasn't ready for it. Harold believed, I imagine, that I would find that out for myself. But, he also

was encouraging me to pursue my dream of just playing such beautiful music.

The highlight of those years was preparing for a performance or masterclass with some of his other students, with a pianist to accompany us. It was an opportunity to really stretch our musicianship, even if [everyone but the very calm Lloyd MacNeil] flubbed from the terror of performing in front of one another. We shoehorned ourselves into his little studio room (reminiscent of a circus car or the stateroom scene from the Marx Brothers' *Night at the Opera*)—I think we were seated but I can't envision how that was possible.

I studied with Harold until around 1990—about 20 years—when I went off to do more graduate work and couldn't manage both projects in my life. Although I made several attempts to restart, I just couldn't sustain them. Then, fortuitously, taking my granddaughter to music at the Lucy Moses School about three years ago, I saw a notice in the elevator inviting adults to return to abandoned instruments. I went back to Harold and, within a few weeks, arranged to be assessed for the program. [Though the audition was far from a success, it was the start of] my renaissance. Since then, I have been playing again, taking lessons, and just loving it. I shall never be as good as I was those earlier years—for a lot of reasons—but the place Harold resumed in my life was so right for my musical soul. There can be other flute teachers, but Harold's "inimitable generosity of spirit" and the sharing of his profound musicianship can never be replaced in my heart.

[Excerpted from PT's January 23, 2015 funeral service remarks—Ed.]

Harold Jones as a Family Man and Father

by Ernest Jones, one of Harold's three sons

As many people know, Wanda (Harold's wife of 61 years) was the primary force in keeping our household going: three boys, [a pet boa constrictor,] a male dog named Bach (who was with us for 14 years), and one very social, incessant-flute-and-piccorno-practicing, tennis-playing husband and father. Her own creative energies also fueled the household—no one could miss the gorgeous artwork of hers that lined the walls of our apartment.

One of the most touching stories I remember from my childhood dates back to the mid-to-late '60s, when the Vietnam War was raging. There was a 16-year-old student who began studying with him when I was around six years old. Shortly after his 18th birthday the kid received a draft notice and was scared to death. At the next flute lesson he told Harold he really needed to bone up on his music so that he could pass the Army band audition. The kid knew that a young black man in that era would be dead in a matter of months if he was sent to

Vietnam as a soldier. From that lesson on, Harold ran the student through the exercises and pieces that would get him through the audition. The student passed the audition and played in the band, and never had to pick up a gun. He's told me more than once that he regards my father as having saved his life. And he still enjoys playing the flute.

As Harold used to say, he and Wanda got themselves a doctor [PhD historian Louis, employed as a field archivist at Wayne State University in Michigan—Ed.], a lawyer [Antar, once a freelance pianist, and now a Brooklyn-based attorney in private practice—Ed.], and an Indian chief [Ernest, a peripatetic photographer, international election monitor, and emergency management specialist now based in Portland, Oregon—Ed.]. I know we'll all take time to continue to support Wanda as a new chapter in her life unfolds.

[Excerpted from EJ's January 23, 2015 funeral service remarks—Ed.]

About The Sound of Music

From Margaret Lancaster, NY-area freelance flutist:

Harold rarely talked about his past achievements. Only after he passed did I learn the following story. In 1958, the Urban League was registering complaints that people of color were not being offered auditions for Broadway orchestras. In response, the audition pool was opened slightly and Harold not only auditioned, but won the flute/piccolo chair in the original Broadway production of *The Sound of Music*. In an orchestra of much older white men, the charismatic 24-year-old stuck out for many reasons. Upon hearing him in rehearsal, Richard Rodgers was reportedly so taken by his playing that he said, “We need more flute in the score” and revised it, adding the beautiful flute lines we know and love today.

From Ernest Jones, one of Harold’s three sons:

Harold was on the movie sound track too. I’ve traveled to around 30 countries, and never met a competent English speaker who was not familiar with the movie. They might not have known his name, but they knew the sound track.

Just recently, I heard a different version of *The Sound of Music* story from Bob Dietrich, a retired NY flutist now in his 90s. Early in the rehearsals, Richard Rodgers proclaimed to the orchestra that some of the music needed more pizzazz. Harold immediately blurted out, “How about more piccolo?!” This infuriated the other flutist, who, according to Bob, didn’t like the idea of a much younger black musician getting the extra money that this addition would net. But Rodgers liked Harold’s playing and added several piccolo parts.

Historicizing Harold Jones:

Musical Beginnings and *St. Ann’s Motion*, an Original Musical Production in Philadelphia

by James G. Spady

Harold Jones provides a powerful model for 21st century musicians. One of the areas scholars will have to closely examine in the near future is the impact he had on jazz musicians who studied with him privately and outside the domain of the university. Such outstanding jazz flutists include Eric Dolphy, Yusef Lateef, Lloyd McNeil, Tim Price, Dave Valentin, and James Moody. I am reminded of an online discussion regarding jazz epistemology. It began with an interlocutor stating: “Only recently have I begun listening to Eric [Dolphy] and what I immediately noticed about his playing is his use of odd intervallic jumps between notes. Who did he study with?” Before the end of that day, Tim Price responds, “Eric was a listener. Knew more than we can imagine. He was tight with Glenn Johnston in LA, who taught and refaced mouthpieces. PLUS, one of his flute teachers was HAROLD JONES in NYC who’s still alive, and fantastic. He was my teacher, too.”

Genesis of an Outstanding and Versatile Musician

Harold Jones was born on March 25, 1934, in a culturally rich African American community in Chicago, Illinois. According to his own testimony, Jones began preparing for a career as a classical musician, starting private violin lessons at age 10 and switching to the flute at age 15, when he started high school. He recalls, “I went to the well-known DuSable High School [named in honor of the black man who played such a key role in establishing the city of Chicago]. And any great jazz musician you know from Chicago went there. I knew John Gilmore [the great saxophonist with the Sun Ra Arkestra] and Pat Patrick [father of the former governor of Massachusetts, Deval Patrick] at DuSable and they both were crucial to the long history of the Sun Ra Arkestra.

Warm Memories of High School Band Director, Captain Dyett

When asked why he thought so many great musicians were from Chicago, Jones looked at me directly and said, “Captain Dyett [Walter Henri Dyett, earned his master’s in music from Chicago Musical College in 1942, known for encouraging his students to study and play music of all types instead of concentrating on just one] was the band director at DuSable High School. What made him a great band leader is that he cared about the musicians and he wanted the music to be played correctly. He didn’t let you use the word ‘can’t.’ And he would make you work at it. No matter how good you thought you were, if you did not practice you were not in the band.” While attending DuSable, he studied flute with David Underwood and later won a scholarship to attend the Sherwood Music School in Chicago, where he studied with Emil Eck. Jones later joined the Chicago Civic Orchestra, a Chicago Symphony Orchestra-sponsored training orchestra under George Schick, and studied with CSO flutists Julius Baker and Lois Schaefer.

Coming to Juilliard

About coming to Juilliard, Harold Jones had the following to say: “I applied to the Curtis Institute of Music and they turned

my application down. . . I came to NY to study with my teacher Lois Schaefer [who left the CSO in the mid-1950s to join the NYC Opera]. When I got to NY, she said, ‘Why don’t you apply to Juilliard?’ I did so, and I won a full scholarship.”

Following graduation from Juilliard in 1959 and additional studies with Marcel Moyse, he performed his NY recital debut at Town Hall in 1966 and embarked on a number of well known musical ventures, including collaborations with Peter Segal, Harry Belafonte, and John Lewis.

Skilled Negotiator with a Proper Sense of Decorum

One of the lasting memories about Harold Jones is that he was an ethical businessman with a highly tuned sense of decorum. I first learned this about Harold Jones 30 years ago when I visited his Manhattan home and sat across from him to negotiate his appearance as special guest artist in *St. Ann’s Motion*, an original musical production based on my book, *Marcus Garvey, Africa and the U.N.I.A.*, to be presented at the Academy of Music in Philadelphia. The year was 1987, the centenary of the birth of The Honorable Marcus Mosiah Garvey, founder of the Universal Negro Improvement Association and African Communities League, the largest organization of blacks worldwide. Jones was at the peak of his career, and the contractual agreement took over a month to settle. Not once did Mr. Jones lose his composure. His knowledge of Marcus Garvey, logistical savvy, and understanding of the historic magnitude of the event allowed Mr. Jones to carve out a unique role within the musical.

Following the performance, Harold Jones told me, “This is one of my highest achievements.” He also commented on the challenges that Leslie Burrs’ new compositions presented to even seasoned musicians, himself included. The evening ended with the performing musicians honoring Mr. Jones. It is important to note that the musicians were initially opposed to inclusion of rap in the musical, refusing to rehearse alongside rappers because they did not accept them as musicians. Gerald Veasley, the only exception, brought the rap artists to his home for rehearsal and created a musical interlude for hip hop in the musical. This was the first time that hip-hop appeared at the Academy of Music, opening the possibility of collaborations between hip hop, jazz, and classical musicians. In later years, after hip hop became mainstream, Harold Jones quipped, “We helped open the doors for hip hop with *St. Ann’s Motion*.”

James G. Spady is the American Book Award-winning author of Tha Global Capha: Hip Hop Culture and Consciousness; William L. Dawson: a UMUM Musical Tribute; and Marcus Garvey, Jazz, Reggae, Hip Hop and the African Diaspora. He also blogs about contemporary African music on afrociapha.com.



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P.O. Box 20613
New York, NY 10025-1515



January 10, 2016 Concert

Sunday, 5:30 pm • Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street)

A Tribute to Harold Jones

96th Season
2015 - 2016 Concerts

October 18, 2015 • Sunday, 5:30 pm
A Centennial Tribute to JULIUS BAKER
(1915-2003)

November 22, 2015 • Sunday, 5:30 pm
ALBERTO ALMARZA, flute

December 13, 2015 • Sunday, 5:30 pm
CHRISTINA SMITH, flute

January 10, 2016 • Sunday, 5:30 pm
A Tribute to HAROLD JONES
including Hubert Laws, flute

February 28, 2016 • Sunday, 5:30 pm
YOOBIN SON, flute

April 3, 2016 • Sunday, all day
Flute Fair, guest artist PHILIPPE BERNOLD
Columbia University Faculty House

April 24, 2016 • Sunday, 5:30 pm
Competition Winners Concert

May 2016 • Venue/date TBA
Annual Meeting & Ensemble Concert,

All regular concerts will take place at **Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street)**, on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

Greetings! This month the New York Flute Club celebrates the life of Harold Jones (1934-2015) with a tribute concert on January 10th. Performances by flutist Hubert Laws and former students Mindy Kaufman, Linda Chesis (actually a colleague, not a student), Pamela Vliek Martchev, and Margaret Lancaster will be interspersed with remarks and recollections by longtime NYFC member Hal Archer (who played alongside Harold in the *Symphony of the New World* and elsewhere) and the other performers.

This issue is filled with remembrances—so full, in fact, that not everyone's could be fit in and mine has to be on the "From the Editor" page (see below). I found it interesting that so many different students from different eras each painted the same picture of a rigorous and engaging teacher who cared about his students

and taught with kindness and warmth. We also have two versions of a c. 1958 *Sound of Music* story (one from Margaret Lancaster and one from Harold's son Ernie) as well as a fascinating (to me!) look at Harold's Chicago beginnings, jazz connections, and skill as a businessman, provided by James Spady, the Philadelphia-based Marcus Garvey biographer who got to know Harold when they collaborated on an original musical.

In her "From the President," Pat Zuber recalls that she and Harold were regularly on stage together at the Met, as costumed army band piccolists in the Zeffirelli version of *La Bobème*. I was amused to learn that one of the stage manager's jobs included reminding Harold to remove his trademark jewelry....

My own connection with Harold began in 1999–2000, during my first season as Newsletter editor, when he agreed to be a member profile subject. However, an indirect connection, learned about only recently, dates back much further: John Jackson, the assisting flutist at Harold's inaugural concert at the NYFC (in December 1961, see p. 2) was my very first private flute teacher for two years in the late 1960s.

This month's member profile is not directly related to Harold. But the "Advice to Members" provided by freelance flutist and first-term board member Nicole Schroeder ("Be persistent about your goals—and never give up just because people say something is too difficult") is really not so different from Harold's own advice in his profile of February 2000 ("Remember that there is always room at the top for a player with talent, ambition, dedication, and a willingness to sacrifice").

Hope to see you on January 10th! Best regards,
Katherine Saenger (klsaenger@yahoo.com)